

K/K Research and Development

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The Renegade City

A proposal to the National Endowment for the Arts

Supplemental Material

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The purpose of this proposal, THE RENEGADE CITY, is the exploration and proposition of a not too distant future city. Previous investigations into future cities tend to fall into two general categories:

1. Formal: broad-stroke, "utopian visions", typically represented by a scale model and drawings.
2. Analytical: statistically based, predictive studies guided by conventional urban planning principles.

As a radical departure from these two approaches, THE RENEGADE CITY will be represented by means of a series of kinetic sculptures that focus on the psychological, the social and the ideological rather than the formal configuration of this city. This proposed assemblage of dynamic sculptures, which will be exhibited at Storefront for Art and Architecture in New York in 1989, will consist of six to eight independent constructions, interacting with each other and the gallery public by means of electronic and optical signaling devices. These constructions will represent aggregations of functions or communities that would communicate and migrate between themselves, creating a city in a constant state of transformation.

As secondary departure from the norm of future urban studies, the two project collaborators have both had formal training in the social sciences, Ted Krueger as a sociologist and Ken Kaplan as psychiatric social worker, and in architecture. Both have independently participated in research projects that have studied urban issues in the wilderness setting of Alaska. In 1975, Ken Kaplan, co-initiated a study of the social impact of the Trans-Alaskan pipeline on the city of Fairbanks as a member of the Alaskan Research Group. Independently, and on a later date, Ted Krueger investigated the development of Russian and American cities in Alaska for a study funded by the William Kinne Fellows Bequest at Columbia University. Together, Krueger and Kaplan have some 15 years of clinical and research experience in the social sciences, in addition to their recent architectural training.

Since their graduation together from architectural school in 1984, Krueger and Kaplan have formed a professional partnership for the purpose of designing and fabricating kinetic sculpture to express their ideas. The current scope of these ideas are best represented in a series of publically commissioned works that span the last three years (see resume and project list). These projects have received positive coverage from the art as well as the architectural press, and have been supported by both private and public funding sources.

The Renegade City (continued)

To date, the RENEGADE CITY will stand as the fullest statement of their efforts. Although, initially the intended audience was the architectural profession, the scope of the investigation has broadened to be provocative to a range of generalists in government and technology. While conceptually the project will best be understood in the final constructed work, the following summary of the birth and evolution of the RENEGADE CITY represents an expedient approximation of our current thinking pending completion of the installation:

This city is an innovator, a scavenger, an opportunist, and ultimately a renegade, populated by self-selected boomers and back yard astronauts, mortgaging the future for a toolbox, a personal computer and a shot at it. This city is the product of both advanced engineering and late night do-it-yourselfers, populated by fugitives from the dead ideologies of land and nations. Prototypes are patched into prefabricated assemblies and solder replaces the weld. This city regenerates by its own accretion, cell division, birth and vomiting. The renegades will find their own way.

The birth of the city had its origins in a group of specialized platforms for telecommunications and transportation, aquaculture, and off-shore mining and refining. It was populated by an odd mixture of roust-a-bouts, hackers, lab technicians and a new breed of fisherman. But after having ventured into international waters in search of new mineral deposits, there were those iconoclasts that discovered instead a trade in duty-free goods and in other lucrative recreational activities. As a result, tourism developed into an important sector of the economy. Several of the high-technology multinationals set up shop to exploit the vanguard image and to evade taxes; each with its own hermetic manufacturing platform. Soon, proprietary research institutes were founded in a predictable range of disciplines. The 'summit and junket' crowd showed up to find facts and shake each others hands and the appearance of so many politicians in a place that had had so few had many of the old timers talking about moving on or setting things right.

This project is undertaken despite the unfashionability that visionary urban projects have had during the last twenty years. The high incidence of social problems in certain low income housing projects discredited not only modernist planning principles but large scale planning in general. Contextual and infill projects have dominated the intervening years, leaving the profession without strategies for dealing with the scope or rate of change facilitated by a variety of technologies, especially in information sciences and communications.

The Renegade City (continued)

Floating cities have a brief and unfulfilled history. During the 1960's, proposals for Tokyo Bay by the Japanese Metabolists and for New York Harbour by Buckminster Fuller sought to extend an existing city out onto the adjacent harbour. Motivated primarily by a shortage of real estate these projects remain mere appendages of the parent metropolis. Paolo Solari's proposals are the first to consider completely independent floating cities. While visionary in their ecological objectives, the planning funding and construction of such huge structures implies a strong centralized government, one undoubtedly headed by an architect. It is in that preconceived form and degree of organization it would require that these projects fail. Of more direct interest here is the proposal by Wiedlinger Associates for a floating airport in the Atlantic. While little more than an obsolete refueling stop, this type of facility if linked to an aquacultural settlement and a number of off-shore drilling platforms begins to provide the infrastructure that a complex community requires.

The current proposal is a further development of a project previously funded by the New York State Council of the Arts. Initially the project was sited in the upstate wilderness of New York near the Seaway. However, as wilderness disappears or becomes protected, ideas specific to it will have a limited currency. Aquatic cities, on the other hand, belong to a type of telecommunication-based, autonomous city that could eventually include polar, orbiting, and lunar settlements. It should be stressed that a city sited some fifty miles off the coast requires no as yet undeveloped technologies. However, the social, political, and architectural ideas to be developed there will be common to all these new cities.

Recent developments in technology make possible and in turn require the development of a new type of city, one that is geographically isolated yet linked by telecommunication with the rest of humanity. Advanced exploration of the resources of the sea will create the initial demand for this type of settlement. Eventually other pioneering cities in other alien environments will follow. This project is a meditation on the form, science and politics of these cities.

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Budget

Materials	9,000.
Stock for Fabrication 30%	
(steel, aluminum, plastics) 2,700	
Electrical components 30%	
(motors,actuators,lights) 2,700	
Electronics 25%	
(controlls, timing circuits) 2,250	
Mechanical components 15%	
(gears, pullies,wheels) 1,350	
Shop Rental	2,000.
4 months @ \$500	
Artists fees	10,000.
2 people, 2.5 mo. each @ 2,000 mo	-----
Total Expenses	21,000.
Amount requested from NEA	10,000.
Estimated value of donations received through	
Materials for the Arts, NYC	3,000.
Previous NYSCA grant	1,050.

Remaining to be raised if awarded by NEA	5,150.

Additional funding will be sought from Art Matters, Inc., the Artists Space, and a number of private and foundation sources.

The above figures are estimates based upon preliminary designs and previous kinetic work (see slides of work and descriptions).

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Selected Projects

6. News Stand July 1988

This project, undertaken in collaboration with the artist Andrea Blum, was commissioned by the Public Art Fund, Inc. of New York. Our approach has been to couple electronic media with the traditional printed formats in a formally inovative structure that respects the constraints imposed by regulations and a strict budget.

5. Study model for the Rennagade City March 1988

This work was undertaken as a preliminary development of a aquatic city project and represents the nucleus around which a more complex settlement would develop. This city has its origins in a mobile off-shore oil exploration platform that, having moved into international waters, develops into an independant city. Freed from the ideological polarities of nationalist politics, it steers its own non-utopian course. The model is constructed of plaster, a variety of metals, rubber, plastics, and electric motors and lights. This work was supported in part by a grant from the New York State Council on the Arts.

4. 'Rolla-text' March 1988

This kinetic object grew out of meditations on the nature the of the university in particular and the production of knowledge in general from the prespective of the the Rennagade City. Fifty statements representing a wide variety of philosophical positions encircle an aluminum cylinder. The cylinder is split separating the statements into subject and predicate. The two parts of the cylinder counter-rotate by means of a pair of motors, producing such permutations as 'Anarchy is the mother of invention', 'The house is the opiate of the people', 'The revolution is a machine for living', and 'Technology is in the details'. This project was supported in part by a NYSCA grant.

Selected Projects continued

3. Untitled machine for Columbia University September 1987

This work was commissioned by the Graduate School of Architecture at Columbia as one of a number of pieces in the exhibition 'Installed Mechanisms'. Located in a skylight of the underground Avery Extension at the level of the architectural library, the construction is also visible from the lower level exhibition area and the exterior plaza above. From here, the project confronts the school, the library, and the general public. Timers activate lighting and electric motors at irregular intervals. The movement of the motors through linear actuators upsets the balance, causing this suspended work to pitch side-to-side and cast a moving beam of light up through to the plaza. After each of these periodic outbursts, the object comes to a rest rhythmically inflating and deflating a latex bladder attached to the body.

This and the other works in 'Installed Mechanisms' were funded by the Graham Foundation for the Advanced Studies in the Fine Arts, the Graduate School of Architecture and a number of private sources.

2. Art on the Beach August 1987

This project was undertaken in collaboration with visual artist James Croak and commissioned by Creative Time, Inc. for their 'Art on the Beach' program. The sculpture rests near the top of a 35' creosoted utility pole set into a reclaimed landfill in Long Island City. Every 40 minutes, the aluminum pod is lowered to the ground where it unfolds to reveal an etched plate, a mechanical arm, and a partially disassembled bomb-sight. After a time these things fold back into the pod and it are raised by a winch. The winch and control switching are powered by 12-volt electricity generated by a wind charger located at the top of the pole and stored in marine batteries at the bottom. Funding for this project was provided by Creative Time, Inc.

1. 'Crib-batic' June 1986

This baby stroller and its garage were constructed in collaboration with Christopher Scholz for the exhibition 'From Here to Eternity' curated by Valerie Smith for the Artists Space Gallery. The garage is a flexible spatial enclosure that can be oriented in a variety of horizontal and vertical positions. The stroller is a more dynamic element, a vehicle for stimulation and a tool cart, presenting the child with a selection of simple tools and elemental materials selected to be especially stimulating to the absorbent memory and intelligence of the three-year old. This project was funded by the artists with some assistance from Artists Space.

MOSQUITOES

MOSQUITOES are a type of RENEGADE .CITY. Autonomous and unpredictable by natures, they survive in the cracks between their more developed cousins. MOSQUITOES are the most prototypical of a future condition. Their micro-scale allow them to infest a great range of environments including lunar and planetary landfill. Politically, they are most mature of THE RENEGADES, applying radical tactics such as no television and half-hour lunches. The next time you are bitten by a mosquito, consult your physician before you scratch and destroy an entire housing scheme.

THE MOSQUITOES:

PIGHEADS

ROLL-A-TEXT

DARPADOR

GIGABIPS


FLATLANDER

BAGGIT

BUREAU-DICTO

BUREAU-DICTO is the largest and most organized of the future cities. Aquatic and mobile, this city feeds off the warm waters of the Japanese currents that flow along the Alaskan Panhandle. Resembling the hybrid cross-breeding of a low-performance giant squid with a multi-national corporation, it slithers along the surface of the ocean scavenging for gourmet appetizers cast from the luxury liners of the Pacific Northwest. The social structure of this city is two-tiered; the **BUREAU-DICTO** and then everybody else. The **BUREAU-DICTO** is blessed with a *magnifico* form that would roll the eyes of any devoted Road and Track subscribers. However, its curvaceous lines and delicate skin conceal an urban culture of painful recidivism and stupidity. With an arsenal of seductive techniques, **BUREAU-DICTO** has no problem driving its huskie population across a sleeper urban tundra, occasionally punctuated by minimalist public sculpture and avant-garde cinema complexes. **BUREAU-DICTO's** most successful political tactic is the distribution of free cable TV. The service offers 35,000 stations, of which, most of the programming is early morning medical advice. Religiously followed by college students, **CHANNEL 3510**, an all-night station, offers continuous panel discussion on the new physics, new music, and of course, new medical advice. Once ensconced at their computer terminals in school, the students must summon up infinite resourcefulness in braking the glide of heavy eyelids. During lunch, animated discussions around light, structure and materials in modern optometry triggers massive involuntary attacks of fatigue.

The second tier of the social structure, the remaining amorphous public element is fiercely devoted to the future and the ultimate unification of barely indistinguishable ideologies. Dogged in its determination to achieve the conceptual biscuit that will transform discord into harmony, this social class is chronically frustrated by budgetary overruns to cover the costs of optical prosthetic devices for its youth. Snowblind but not bound, **BUREAU-DICTO CITY** continues to slither along on the scent of another over-indulgent luxury liner.



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DURALUMIN AND DUCTILE

DURALUMIN AND DUCTILE are twin industrial cities whose main industry is the production of aluminum. Duralumin, a city cantilevered off the face of a iceberg near the mouth of the Yukon River, is the "bedroom community" for Ductile, the location of the aluminum processing plant. In order to diversify its economic base, Duralumin has encouraged the growth of tourism by building casinos and nightclubs along its famed "tap and die" entertainment strip. Ductile, a highly inefficient city, drains off the gambling revenues due to its ill-supervised environmental protection program. Each day, gallons of raw industrial sewage and effluvia are vomited into the Yukon. For those seeking light and air and so many towers in the park, you would be best off by-passing this exit. The river, once the *L'Vnite* for salmon, is now trough of aluminum and tire soup. The government convenes in sound-proof chambers where a silent majority nervously fingers their cold sturgeon eggs, trying to understand massive reams of useless data wired in from GIGABIPS, the center for data processing for the RENEGADE CITIES. The progressive warming of the globe has also raised great concern about the ultimate lifespan of this "iceburgh". Despite this reality, hundreds of unemployed architects are eagerly awaiting the renovation work when this city nosedives into the sea.

- C A

- Maria Gonzales

- Little Town - plucking

NEA

BAGGIT

BAGGIT, more MAGGOT than MOSQUITO, is the odd creation of an embittered gang of museum curators, exhausted by the packing and unpacking of soft-selling conceptual art. Shrewd by nature, they turned their wits to the development of an entrepreneurial garbage collection agency that would transform garbage into art. Employing remote control, anti-gravity, high acceleration, suction turbine units that could literally float inches above bloated dumpsters, they are able to clean whole cities in the time it take to read an art review. As a result, their garbage routes have become a mobile urban culture. Drifting caravans of waste removal hovercraft are a common sight from the great revolving restaurants of DARPODOA and OILCAN. BAGGIT is now a symbol of a new freedom of citizenship, an ATHENS of compaction and compose. At this date, talk is in the wind of an architectural competition for a their first museum.

Capital Improvement

Basement Renovation:

THE RENEGADE CITIES

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To design such cities is fundamentally against their nature, therefore we will attempt to communicate about them through a series of kinetic interacting analog devices. These devices and their interrelationships will render visible our ideas. You can not see Time, so you look at your watch.

OILCAN CITY

OILCAN CITY had its origins in a group of specialized platforms for tele-communications, transportation, aquaculture, and off-shore mining and refining. It was populated by an odd mixture of roust-a-bouts, hackers, lab technicians and a new breed of fisherman. But after having ventured into international waters in search of new mineral deposits, there were those iconoclasts that discovered instead a trade in duty-free goods and in other lucrative recreational activities. As a result, tourism developed into an important sector of the economy. Several of the high-tech multi-nationals set up shop to exploit the vanguard image and to evade taxes; each with its own hermetic manufacturing platform. Soon, proprietary research institutes were founded in a predictable range of disciplines. The 'summit and junket' crowd showed up to find facts and shake each others' hands and the appearance of so many politicians in a place that had so few started many of the old timers talking about moving on and setting things right.